

1840

Elssler Quadrilles

Charles Jarvis

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THE ELESSLER QUADRILLES.
ARRANGED BY CHARLES JARVIS,
AND RESPECTFULLY DEDICATED TO MISS HELEN M. COLTON.

LA CRACOVIENNE.

No. 1.
Le Pantalon.

INTRODUCTION.

The music is arranged in eight staves. The first staff (treble) starts with a forte dynamic (ff) and a sixteenth-note introduction. The second staff (bass) consists of eighth-note chords. The third staff (treble) begins with a dynamic fz, followed by a piano dynamic (p). The fourth staff (bass) consists of eighth-note chords. The fifth staff (treble) begins with a dynamic mf. The sixth staff (bass) consists of eighth-note chords. The seventh staff (treble) begins with a dynamic f. The eighth staff (bass) consists of eighth-note chords.

Chassé all—Forward two—Cross over—Chassé—Cross to place—Balance.

K

LA TARENTE.

No. 2.
L'Ete.

Forward two—Cross over—Chassé and cross to place—Balancé and turn partners.

LA SMOLENSKA.

INTRODUCTION.

No. 3.
La Poule.

Handwritten musical score for 'La Poule' No. 3. The score consists of two staves. The top staff is for a treble clef instrument in 6/8 time, with dynamics including *f*, *ff*, and *p*. The bottom staff is for a bass clef instrument. The score is titled 'INTRODUCTION.' and includes a tempo marking 'L a Poule.'



Right hand across, left hand back—Balancé on a line and half promenade—Forward two and back—Half right and left to places—
Swing corners.

LA SYLPHIDE.

No. 4.
La Trenis.

Forward two—Cross over—Chassé—Cross to places—Balancé and turn partner—Ladies chain—Promenade half round and half right
and left to places.

EL JALEO DE JEREZ.

No. 5

Final.

D.C. ff

pp

D.C.

Forward four and back—Half right and left—Side couples the same—Chassé all and change partners—Promenade half round—Repeat till partners meet.

FANNY GREY.

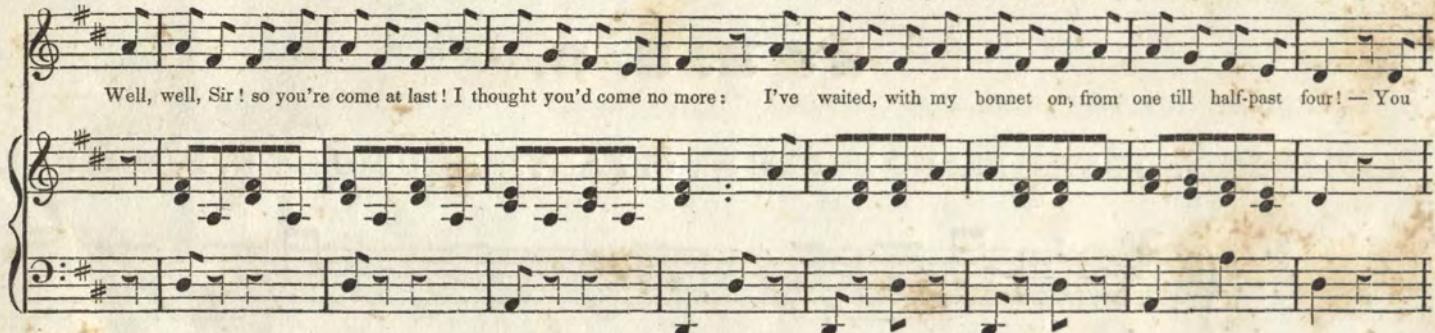
A BALLAD OF REAL LIFE.

WRITTEN AND COMPOSED BY THE HON. MRS. NORTON.

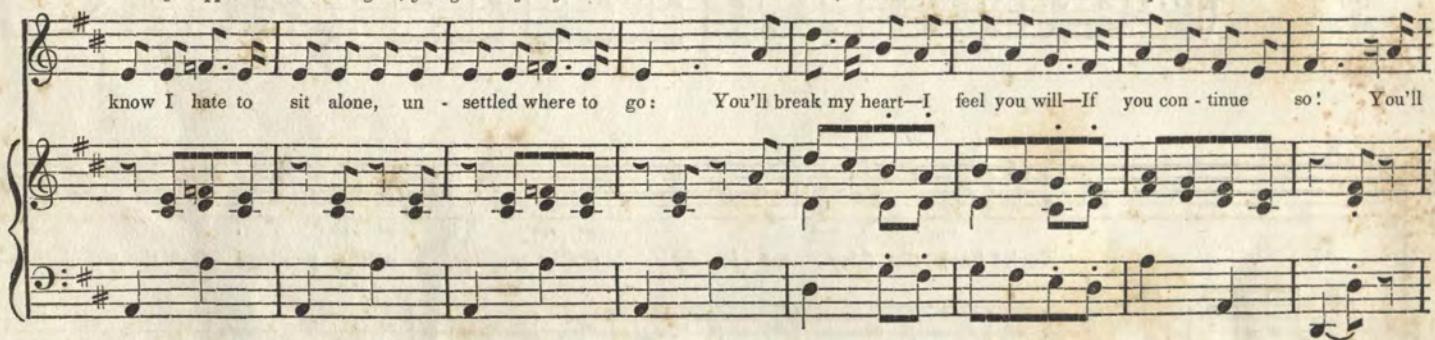
Moderato.



2d V. "Now pray, my love, put by that frown, and don't begin to scold! You really will persuade me soon you're growing cross and old. — I



on - ly stopp'd at Grosv'nor gate, young Fanny's eye to catch: I won't, I swear I won't be made to keep time like a watch! I



won't, I swear I won't be made to keep time like a watch!"



3d VERSE.

It took you, then, two hours to bow? Two hours!—Take off
your hat;
I wish you'd bow that way to me;—and apropos of that,—
I saw you making love to her!—(You see I know it all!)—
||: I saw you making love to her, at Lady Glossop's ball! :||

4th VERSE.

"Now really, Jane, your temper is so very odd to-day!
You jealous,—and of such a girl as little Fanny Grey!
Make love to her! Indeed, my dear, you could see no such
thing:
||: I sat a minute by her side, to see a turquoise ring! :||

5th VERSE.

"I tell you that I saw it all, the whisp'ring and grimace,
The flitting and coqueting, in her little foolish face,
Oh! Charles, I wonder that the earth don't open, where you
stand—
||: By the heav'n that is above us both, I saw you kiss her
hand! :||

6th VERSE.

"I didn't love! Or if I did,—allowing that 'tis true,—
When a pretty woman shows her rings, what can a poor man
do?
My life, my soul, my darling Jane! I love but you alone,
||: I never thought of Fanny Grey—(How tiresome she's
grown)! :||

7th VERSE.

"Put down your hat,—don't take your stick!—Now prithee, Charles,
do stay!
You never come to see me now, but you long to run away;
There was a time, there was a time, you never wish'd to go,—
||: What have I done, what have I done, dear Charles, to change
you so? :||

8th VERSE.

"Pooh, pooh, my love! I am not changed—but dinner is at eight;
And my father's so particular, he never likes to wait;
Good bye! "Good bye! You'll come again?" "Yes, one of
these fine days!"
||: "He's turn'd the street—I knew he would—He's gone to Fanny
Grey's! :||

THE MOONLIT DEE. L.

Song

WRITTEN EXPRESSLY FOR THIS WORK,

AND AFFECTIONATELY DEDICATED TO MISS ANNIE S. CRAWFORD,

BY M. H. R.

ARRANGED FOR THE PIANO FORTE BY C. JARVIS.—MUSIC BY G. RIMBAULT.

Light & Graceful.



Hark! hark! the fairy me - lo - dy Softly pealing, softly pealing, O'er the woodland—



o'er the lea, So gently on us stealing.

Come let us forth beneath the moon, To



view the scene so merry, And hasten, or they'll all be gone, If we should longer tarry; Then

let us seek the moonlit dell, Softly stepping, softly stepping, Not a breath must break the spell That

all the world is keep - ing, keep - ing, all the world is keep - - ing.

Sva — *loco*

2d VERSE.

See! see, they come—the elfin train,
Tripping lightly—tripping lightly,
On the soft and velvet green,
While stars are shining brightly;
Not a sound must now betray
That mortals near them hover,
A breath would fright the elves away,
If they our forms discover.
Then let us seek, &c.

3d VERSE.

The morning dawns—but ere the light
Gently breaking—gently breaking,
Through the darkling shades of night,
The woodland songsters waking,
The dance is o'er—the elves have fled,
Yet still afar are stealing

Sweet strains from every mossy bed,
Their hiding-place revealing;
Then let us quit the lonely dell,
They are sleeping—they are sleeping,
Morn hath broke the magic spell
That all the earth was keeping.

MOUNTAIN QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO JOSHUA M. MILLER, ESQ. OF BALTIMORE.

BY M. WIESEL.

Sheet music for piano, featuring five staves of music with various dynamics and markings. The music is in 2/4 time, with a key signature of two flats. The first staff is labeled "Quick, Step." and includes dynamics *ff*, *p*, *ff*, and *p*. The second staff includes dynamics *ff* and *pp*. The third staff includes dynamics *f* and *p*. The fourth staff includes dynamics *f* and *p*. The fifth staff is labeled "TRIO." and includes dynamics *p* and *D.C.*. The music concludes with a "Fine." at the end of the fourth staff.

LADY WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK,

BY LA PLUME.

Allegro con Spirito.

f

2:4

3:4

Fine.

p

D.C.

TRIO.

p

b

1st time. *2d time.*

D.C. al Fine.

L

RORY O'MOORE.

A Favourite Ballad.

SUNG BY MR. POWER.

WRITTEN AND ADAPTED TO AN IRISH MELODY,

BY SAMUEL LOVER.

Lively.



2d VERSE. "Indeed then," says Kathleen, "don't think of the like, For I half gave a promise to

Musical notation for the second section of the song, labeled 'Lively'. The music continues in common time (6/8). The treble clef voice begins with a rest, followed by a melodic line. The piano accompaniment provides harmonic support with eighth-note chords. The lyrics describe a courtship between Rory O'Moore and Kathleen O'Bawn.

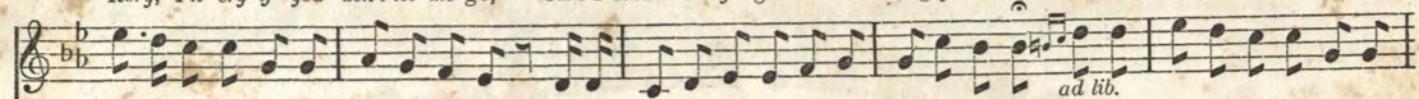
Young Rory O'Moore courted Kathleen O'Bawn, He was bold as a hawk, and she

Soothering Mike, The ground that I walk on he loves, I'll be bound," "Faith," says Rory, "I'd rather love you than the ground," "Now,

Musical notation for the third section of the song, labeled 'Lively'. The music continues in common time (6/8). The treble clef voice begins with a melodic line, and the piano accompaniment provides harmonic support with eighth-note chords. The lyrics describe Rory's feelings for Kathleen.

soft as the dawn, He wish'd in his heart pretty Kathleen to please, And he thought the best way to do that was to tease; "Now

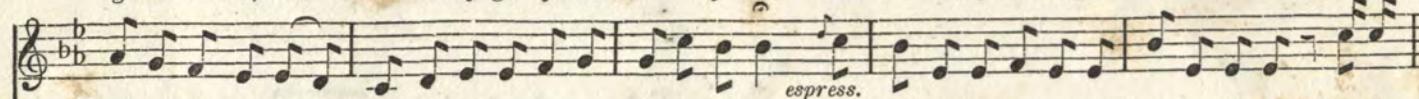
Rory, I'll cry if you don't let me go, Sure I dream every night that I'm hating you so!" "Oh!" says Rory, "that same I'm de-



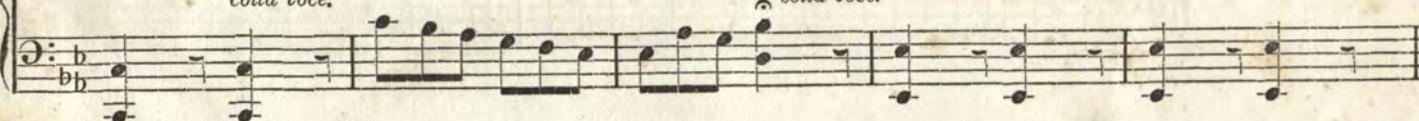
Rory be aisy," sweet Kathleen would cry, Re - - proof on her lip, but a smile in her eye, "With your tricks I don't know, in troth,



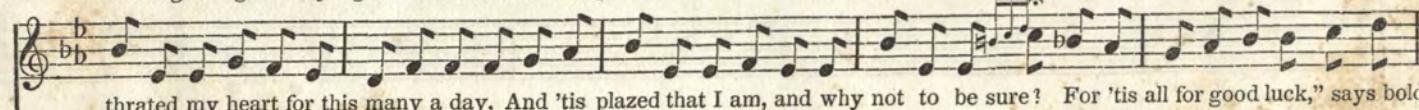
lighted to hear, For dhrames always go by contraries my dear; Oh! Jewel, keep dreaming that same till you die, And bright



what I'm about, Faith you've teased till I've put on my cloak inside out." "Oh! Jewel," says Rory, "that same is the way You've



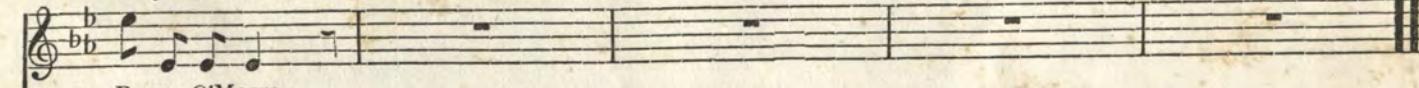
morning will give dirty night the black lie, And 'tis plased that I am, and why not to be sure? Since 'tis all for good luck," says bold



throrated my heart for this many a day, And 'tis plased that I am, and why not to be sure? For 'tis all for good luck," says bold



Rory O'Moore.



Rory O'Moore.



3d VERSE.

"Arrah Kathleen, my darlant you've teased me enougah,
And I've thrash'd for your sake Dinny Grimes and Jim Duff,
And I've made myself drinking your health quite a baste,
So I think, after that, I may talk to the priest:"*
Then Rory, the rogue, stole his arm round her neck,
So soft and so white, without freckle or speck,

And he look'd in her eyes that were beaming with light,
And he kiss'd her sweet lips—don't you think he was right?
"Now Rory leave off, Sir—you'll hug me no more,
That's eight times to-day that you've kiss'd me before;"
"Then here goes another," says he, "to make sure,
For there's luck in odd numbers," says Rory O'Moore.

* Paddy's mode of asking a girl to name the day.

THE ORPHAN BALLAD-SINGERS.

A Ballad.

COMPOSED BY HENRY RUSSELL.

Andante Moderato.



Oh, wea - ry wea - ry

are our feet, And wea - ry weary is our way, - - - - Through ma - ny a long and crowd - ed street We've

con espress.

wander'd mournfully to - day; My lit - - - tle sister she is pale, — She is too tender and too

dolce. p.

young - - - - To bear the autumn's sullen gale, - - - - And all day long the child has sung.

colla voce. *colla voce.* *a tempo. cres.*

dim.

3d VERSE.

The first time that she lisp'd his name,
A little playful thing was she:
How proud we were—yet that night came
The tale how he had sunk at sea.
My mother never raised her head;
How strange, how white, how cold she grew!
It was a broken heart they said—
I wish our hearts were broken too.

4th VERSE.

We have no home—we have no friends,
They said our home no more was ours,
Our cottage where the ash-tree bends,
The garden we had fill'd with flowers.

2d VERSE.
She was our mother's favourite child,
Who loved her for her eyes of blue,
And she is delicate and mild,
She cannot do what I can do.
She never met her father's eyes,
Although they were so like her own;
In some far distant sea he lies,
A father to his child unknown.

The sounding shells our father brought,
That we might hear the sea at home;
Our bees, that in the summer wrought
The winter's golden honeycomb.

5th VERSE.

We wander'd forth mid wind and rain,
No shelter from the open sky;
I only wish to see again
My mother's grave, and rest, and die.
Alas, it is a weary thing
To sing our ballads o'er and o'er;
The songs we used at home to sing —
Alas! we have a home no more!

DO NONE REMEMBER ME.

WRITTEN BY T. H. BAYLY, ESQ.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO MISS REBECCA M. GASKILL,

BY CHARLES JARVIS.

Andante
e Affettuoso.

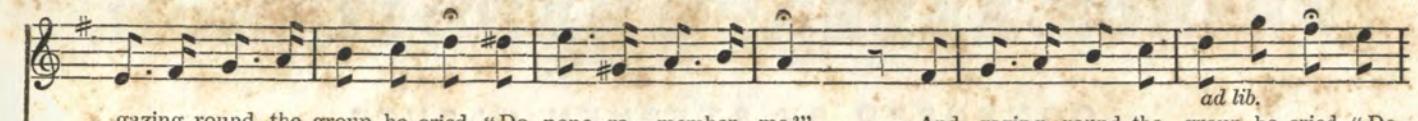


It was a Sabbath morn, The bell had chimed for church; And the young and gay were gather - ing A ..



ad lib. a tempo.
- - round the rustic porch, There came an a - ged man, In a soldier's garb was he And





gazing round the group, he cried, "Do none re-member me?"

And gazing round the group, he cried, "Do

ad lib.



none re-member me?"



colla voce.

a tempo.

mf



Ending for 1st & 2d Verse.

3d Verse.

cres.

dim.

fz

pp



(Soft Ped.)

2d VERSE.

The veteran forgot

His friends were changed or gone,

The manly forms around him there

As children he had known.

He pointed to the spot

Where his dwelling used to be,

Then told his name, and smiling said,

"You now remember me."

3d VERSE.

Alas! none knew him there;

He pointed to a stone

On which the name he breathed was traced,

A name to them unknown.

And then the old man wept,

"I am friendless now," cried he,

"Where I had many friends in youth,

Not one remembers me."

PRINCE ALBERT'S BAND MARCH.

COMPOSED BY STEPHEN GLOVER.

Allegro Spiritoso.

p

(Repeat 8va. f) *mf*

dolce. *f* *ff*

1st time.

(Repeat 8va. f)

fz *Fine. f* *p* *f* *p*

1st time. *2d time.*

fz *f.* *(Repeat 8va pp) D.C.*